

# UPSTAIRS CLUB BULLETIN

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Friends, Students and Alumni of the Stone-Camryn School of Ballet

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Volume I - April 13, 1958

Chicago, Illinois

An Educational Group

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## THE UPSTAIRS CLUB MEETINGS.

It is hoped the 4th meeting of the Upstairs Club will be as successful as the three preceeding ones, seeing that it is about "Chicago and its place in the history of the Dance". So much of importance has happened here in the past and so many wonderful dancers have been trained in local schools. Always they have had to leave for greener fields because of Chicago's inability to appreciate its own talents. Edna Lucile Baum will tell of the very early schools in Chicago and speak of the Allied Arts period. Mr. Stone will tell of the Novikoff period and what follows those years is ample material for yet another meeting. Movies will again be shown.

The first meeting December 29th was an open discussion instigated by William Maloney on "Why I dance and what is my reward". Essays on the subject were written by fifteen people to be read and talked over. Several lively arguments followed with just about all agreeing in the end.

Here is CHARLES SCHICK'S amusing reason - "Anyone who is not a dancer cannot be a hippograph without engaging in long practices with bunsen burners, retorts, paraphernalia and ceremonial; and then one is obligated to deal with the hippograph as a rather fussy old thing, needing special diet, special food, and an enormous amount of pampering ... not to mention the overwhelming difficulties of becoming not-a-hippograph when the first curiosity or desire is satisfied.

When a dancer wants to be a hippograph, he goes to rehearsals, learns steps and becomes a hippograph. Then, having been one, he can take off the hippograph, hang it on a hook and go home as himself. He avoids the satiety of eternal responsibility regarding the hippograph.

The true power of the dancer rests in this; that he can move in the world as himself, he can move on the stage as anything he is willing to learn, and the discipline of dancing keeps him in condition to move. In dancing man more nearly achieves full personal freedom than he does in any other form of cultural expression. In this lies the necessity, the value, and the fascination of dancing for the human group."

The second meeting, February 2nd, was on "Pavlova and dancers of her period." A large collection of photographs, programs, art work, books and articles were on display from the collections of the Ballet Book Shop and Walter Camryn for the occasion. The high point of the afternoon was an informal talk, of great charm, by Ruth Page. Her talk began with her association with Madam, and she very ably brought Pavlova and her fellow artists closer to an audience to whom imagination must supply the vision. Miss Page wisely tried not for a technical analysis impossible to visualize, but the illumination of a personality which acted as an inspiration on her era.

The third meeting, March 2nd, had an added interest and audience due to the previous gatherings. The subject was "Mary Wigman and the Modern Dance". This program was a high point even for the unbelievers and much of its success was due to Inga Weiss who was so very charming and erudite on her subject. She too, was informal - moving and dancing as she talked. It is doubtful if anyone ever has given a more lucid talk to ballet dancers on the modern dance. Her analysis made all the basic concepts seem so true and so right. She spoke with great reverence and understanding of her teacher, Mary Wigman. Following Inga's talk, there was a showing of Martha Graham's movie, "A Dancer's World", which was spectacularly good, wonderfully photographed and



directed. With Miss Graham's wise and thoughtful narration it was a rewarding experience! The meeting ended with the appearance of the first bulletin with refreshments served by Mrs. Cutler, Krych and Ericksen.

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#### UPSTAIRS.

Man must descend to common things;  
He moves and eats, and often clings  
To customary ways, in empty hope  
Through dribbling years, only to mope  
Inside his day by daily stings.  
  
Some may ascend to pleasant parts  
Where daily pacings show as arts,  
While careful work is human lore  
Producing for tomorrow, more ...  
True joy blends grace to reaching hearts,  
Upstairs.

Roberta Caldron Dyer

\* \* \* \* \*

#### AN EXPLANATION

To be asked to write a manifesto of a school with which one is connected becomes a vexatious problem. A school is a many thing, composed of all its instructors, the choice of music by the pianist, the color of the walls, even the cleanliness thereof, all reflecting an agreed point of view of many. Therefore, it would be wrong for me to use the editorial we, showing perhaps more modesty, but the nominative I, which frees me of attributing statements to other than myself.

Any school has the responsibility of civilizing apart from the specialization of the subject taught. Any school can do something about abolishing the spiritual anarchy of children and that is its first duty. Life cannot fulfill if everyone looks out for himself alone, although the mores of the present century would indicate such a course. I have been asked how discipline is achieved painlessly in our school. The answer is simple, it is expected. The child, it seems to me, welcomes plain lines of demarcation in conduct to which he must adhere. In this lies his security.

In short, the school is dedicated to humanity. "All art, which is art and not mere curiosity, or dexterity, or technique

or a mere plaything is humanistic". (Bernard Berenson). This quote, I endorse. I want all pupils to perfect technique, but with the watch word of expression which illuminates dance as well as all arts.

The ability to see, and the ability to hear are basic in the development of the student. To this end, all efforts are concentrated. Once achieved the pupil is equipped not only for specialization, such as dance, but any situation life has to offer. Many pupils of the school have been successful in fields apart from dance and have attributed their ability to the discipline of the eye and ear. This leads to a realization of form and proportion without which there is no art. Art is the opposite of anarchy, it represents order in music, painting and the dance. The famous artistic temperament or temper is merely dissatisfaction in creating order from unordered material. Again a quote from Berenson on painting - "Color is subordinate to form and movement. Tactile values, for movement, for space, for arrangement, for harmony - on form in short. Form creates the types and proportions, the actions and spacing. Behind it there must be a sense of the significant." The above could be applied to dance. The pupil who has arrived through seeing and hearing to taste and judgment will never be unhappy in his career. It will not be one of personal aggrandizement, he will be aware of the facets of his art; he will have learned to be generous in giving out to have the energy to take in. "The disciple is not above his master, but everyone that is perfect shall be as his master." (Luke 6-40). In other words, he will have learned the joy of a discipline dedicated to the growth of understanding, love and communication. A high goal to set on the teaching of the five positions? I do not think so - if it brings interest and purpose to a given lifetime.

The school then believes its teaching embraces all activities of the pupil's life. Like the Jesuits, memory for reference must be developed. Monotony is a fault which is counteracted by creative classes which are the high school of the dance. The movements of dance are limited but the pupil should



meet them under new and unexpected circumstances. When this mastery is arrived at the pupil is ready to create, for he then will avoid the originality of incompetence. All this makes for the teacher's reward. Many have knowledge but a teacher must impart. Our justification comes in the following quote from a letter from Mrs. Adolph Bolm - "But it is very rewarding to know that you are imparting to the dancers the barely known real style of the classical ballet. Its wide scope of refinement, grace and pure movements - not contaminated by distortions." --

Bentley Stone

THE PASSING OF THE "OLD GRAND" was like loosing an old friend - six very important years of the school (1944-1950) were spent in that theatre. The war was still on - the building had no heat - we wore all the wool we could put on for classes - the studio was very small and it had many drawbacks but we were happy there and the classes in those days had many well known dancers in them daily, for it was the time of "Oklahoma", "Carousel", and "Brigadoon". Dancers James Jamieson, Dania Krupska, Sonia Wojcikowski, Gemze de Lappe, Bill Gary, Jack Warner, Kenneth Leroy, Cyd Charisse, Betta Striegler St. John, Job Sanders, Ralph Linn, Kelly Brown, Charles Grass - were a few. Bob Fosse was there for a summer course. Actually, we left the Grand because we outgrew it.

About ten days before the news broke into the papers Mr. Stone and I were called by Mr. Reingold who asked if we cared to go through the theatre, which we did early one Sunday morning. It is a sad sight, indeed, to see an old theatre abandoned and neglected - heavily blanketed with years of Chicago's soot and filth. One could feel the greatness of the old theatre come through. I myself had seen Victor Moore, Marilyn Miller, Ethel Waters Clifton Webb and Helen Broderick on this stage. From a practical point of view, there is not a loop theatre with the amount of well equipped dressing room space that the Grand possessed.

The Grand began in 1860 when Thomas Barbour Bryan built an auditorium. Here the Chicago Philharmonic Society played its first concert in 1860. In 1870 a man

by the name of R. M. Hooley bought the building and opened his Minstrel Show.

In 1871 the Chicago fire destroyed the building. It was rebuilt by the Hamlin family whose wealth came from a patent medicine cure-all called "Wizard Oil". (The Eli Duffy of that time). During this time it was a combination billiard parlor and beer garden. In 1880 it was named the Grand Opera House and became a legitimate theatre where many national debuts were presented; among them, "The Wizard of Oz" and "Babes in Toyland". In 1912 George M. Cohan leased the theatre and it became the "Four Cohans Theatre". Cohan and the Schuberts continued to produce musicals in the old Grand up until the late 20's. During these years, Katherine Cornell, Fannie Brice, Al Jolson, Ted Lewis, Ethel Waters, George M. Cohan and many others stars graced this stage.

Slumbering in happy memories and buried in years of dust Chicago's 'Grand Opera House' will be another parking lot. In time what is there going to be to park for?

WALTER CAMRYN

AUDITIONS for the MUSIC SUMMER THEATRE will be held at the  
RUSSELL WOOD STUDIOS - 218 So. Wabash  
April 15 and 16  
4 P.M. to 10 P.M.

#### UPSTAIRS CLUB OFFICERS

Chairman . . . . .	Loretta Rozak
Vice Chairman . . . . .	John Widmer
	Sheila Reilly
Secretary . . . . .	Patricia McEnerney
Treasurer . . . . .	Muriel Bacciocco
Program Committee . . . . .	Yolanda Salla
	Joseph Kaminski
	Sheila Reilly
Membership Chairman . . . . .	Open
Representatives at large	
10 to 16 years . . . . .	Karen Krych
Over 16 . . . . .	Etta Buro
Non-Professional . . . . .	Open
	William Maloney

Ways & Means Committee	Mrs. H. Cutler
	and Mrs. Gladys Krych
Advisors	Bentley Stone
	and Walter Camryn



COMMENTS ON THE FIRST BULLETIN!

"I read it just like Time Magazine -  
from cover to cover." . . . Betsy Ross  
\* \* \* \* \*

"I received, read and enjoyed the  
Upstairs Bulletin ..  
May all success come your way."  
Roberta Coldren Dyer  
\* \* \* \* \*

"Please keep me on the list to receive  
the Upstairs Bulletin .. dunno when I've  
enjoyed anything so much. Loved your  
article, Bentley and I'm with you. Indi-  
viduality in any phase of life is a  
difficult thing to, not only develop, but  
preserve. I am beginning to believe it is  
most difficult when you're a mother of  
young children among other mothers of  
ditto." . . . Kim (Michel) Badger of  
Mill Valley, California  
\* \* \* \* \*

"We enjoyed every word in your bulletin."  
The Many Family of Baton Rouge."  
\* \* \* \* \*

"The Upstairs Club sounds like a very  
wonderful idea."..

Jane Shillinglaw of Nashville, Tenn.  
\* \* \* \* \*

Excerpts from Chicago Ballet Company  
Reviews,

San Antonio, Texas.

"Ballerina Nannette Seward as "The  
Virgin" in "Triumph" had the youth, the  
grace of motion and beauty to make this  
role convincing. Also dancing with great  
verve, in a very tasking role, was  
Patrick Cummings as "The Unicorn".

Danville, Virginia.

"To the role of Azucena, Barbara  
Steele brought many dramatic moments with  
her forceful characterization. She was a  
well-disciplined dancer with lithe body  
movements used with the utmost economy of  
means."

"Lloyd Tygett dancing the part of the  
Baron made much of the comedy in his role  
and immediately found favor with the  
audience."

Durham, North Carolina

"We noted in particular a young dancer  
named Patrick Cummings, who is apparently  
on the threshold of a great career."

"Count Jolidon (Charles Schick) minced  
his light-hearted way through the ball-  
room fantasy with marvelously deft humor,  
was easily the best of the male side of  
the house."

STUDIO GOSSIP . . . Not since "Oklahoma"  
days have we had a group of professional  
dancers in the school who have made so  
many friends as the "HAPPY FELLA" group  
- JANICE PAINCHAUD, TONI HURWITZ,  
HARRIET MASON, JAMIE LANDOLPHI, DIANNE  
LA MOND, WENDY NICKERSON, SHELDON  
OSSASKI and JIM Mc ARDIE ... everyone is  
sorry they must leave so soon...HARRIET  
OKONEK joins the Chicago company of  
"Fair Lady" when AUDRE DECHMANN returns  
to Ballet Theatre for the European Tour  
... BILL REILLY auditioned for the New  
York company of "Fair Lady" upon his  
return there and was taken with hundreds  
of boys appearing at the audition ....  
MARGUERITE NEUMEISTER of Rockford  
stopped in early in the month for a  
pleasant visit ... other out-of-towners  
in were PENNY BLACK and her lovely  
little pupil JULIE of Des Moines and  
JILL CE COURTNEY from Lima... Rumors on  
the expecting list include the JOHN  
SHARPE'S, JEAN KULAK KUDIA and the  
latest - JOAN EHEMANN KIMBALL ... Cupid  
is also very busy reporting spring  
brides ... IRMIE KALTSCHMIDT & CAROLYN  
DIEMANN ... JOYCE MARET of the "Fair  
Lady" company leaves soon to be married  
in St. Louis ... TERRY DI MARI is back  
in classes after a serious leg accident  
... NANNETTE SEWARD on tour is reported  
to have a fractured bone in her foot...  
she is dancing however ... INGA WEISS  
will be on the teaching staff at  
Connecticut College this summer and  
unfortunately we will not have her for  
the summer course ... she will however,  
teach a two week course preceeding the  
summer course... JUANITA HEIM was chosen  
by Patricia Stevens for a commercial to  
be filmed in Florida late in April ...  
JIM MOORE finally broke his silence with  
the news that he is rehearsing with  
Jerome Robbins for a dance company to  
play the Brussels Fair ... JOHN WIDMER  
is now teaching character for LORETTA  
ROZAK ... HENRY HOLTH writes his plans  
are in a high state of fluctuation so  
there's nothing to be said ... he sends  
regards to all... POLLY HARDING will be  
living in Chicago next fall and will be  
a full time pupil ... so you will be  
seeing much more of her in SC programs  
... those dancers who are planning to  
go to Germany in April would do well to  
have a chat with TERRY DI MARI before  
getting on the boat ... JOHN KRIZA,  
DARRELL NOTARA, LUPE SERANO and



BEVERLEY SIMMS will return to New York soon to rehearse with Peter Gennaro on a new Ballet for Europe entitled "The Blue Elephant" ... Ballet Theatre is scheduled to dance in Russia next year ... this summer at the Brussels Fair the company will be housed in Barracks ... "Paeon" the new Herbert Ross ballet cannot be performed unless the leading dancers can perform because it was choreographed for the individual ... it will be danced in Europe... JAMES JAMIESON this summer will be choreographer for the Oakdale and Warwick Summer Tent shows ... your next chance to see a Stone-Camryn program will be Sunday afternoon May 18, at St. Alphonsus Auditorium ... you will see many new faces in the group this year and it is your duty as a Chicagoan to see and encourage these young people when they have a chance to dance ... a new set of character dances will be grouped together under the name of "Folk Festival" and with a cast of 30 dancers ... "TRIO VARIATIONS" to music of Schubert will be on the program along with a set of divertissements using some of our returning flock ... SHEILA REILLY will be on the program both as a dancer and as a choreographer ... having arranged the Irish dances ... on Sunday, March 30, the Upstairs club had a picture taking jam session and the results will be on display at the next meeting April 13th ... photographers were BILL GALLER, ROBERT WOLF, PATRICK HEIM, WILLIAM COUNTS, CONNIE BANASIAK and WALTER CAMRYN.

#### THE HISTORY OF DANCE ..... Loretta Rozak.

The origin of the art of Dancing dates as far back as 2,277 B.C. Each nation of the world had its own characteristics, therefore dancing did not necessarily originate in any special nation. The only fact that we are given through explorations, is that the art of dancing dates furthestest back to the early Egyptians. The outstanding ancient nations included Egypt, China, India, Syria, Greece and Rome.

Let us begin with Egypt.

When the great Alexandrian library of 495,000 works of Persian, Chaldean, Hebrew, Egyptian, Greek and Roman literature was partly destroyed during Julius

Cesar's battles of bloodshed with the native Egyptians in 47 B.C. and finally in 391 A.D. by Christian fanatics, history suffered an irreparable loss. Treasurers of learning in all branches the records of early civilization, perished, never to be replaced. Today, we are dependent upon the discoveries of explorers in the ruins of the great Egyptian cities, temples, tombs and pyramids. However, what explorers have found in the ruins that are important to us are the pictorial representations of various phases of Egyptian life. The sources for our knowledge, therefore, are the various pictorial and sculptured representations of the Egyptian dance art.

To show the place of dancing in Egyptian life, the following from Ambros history will serve admirably; "From these decorations on the walls of the tombs, we perceive that the Egyptians made great use of dancing. Dancing was used to accompany the funeral march, the banquet, and other social functions. Inscriptions show that these dancers held a high position at the court."

The Egyptians ascribe the invention of the art of dance to their God Thoth. Whoever has visited various museums or art galleries, has noticed that the unearthed Egyptian urns or other stones with carved figures of dancers inscribed on them, are very angular. Dancing in that era most probably was the same in movement - elbows bent, toes pointed straight forward and knees slightly bent .. next - Chinese dancing.

#### ANSWERS to the March 2nd Questionnaire.

1. Outer movement
2. Rhythm - floor design - body line - Proportion - Movement
3. Andreas Pavley and Serge Oukrainsky
4. Hungarian - Spanish - Hebrew - Russian - Polish - and Italian.
5. All are 3/4 time
6. Anna Pavlowa
7. Enrico Cecchiti - in his 40's
8. First danced July 12, 1845 with Marie Taglioni, Carlotta Grisi, Fanny Cerito and Lucille Grahn.



ANSWERS to March 2nd - continued

9. The larger bone - the Tibia and the smaller one is the Fibula.
10. Knee cap.
11. Calf muscle.
12. Upper back joining arm muscle.

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QUESTIONNAIRE for this month.

1. Where is the Sartorius muscle?
2. Where is the sacro-iliac?
3. Who was Adolphe Adam? Jean Coralli?
4. Name three famous composers of Waltzes.
5. Marcel Marceau is not the first or last great mime. Name three top flight American exponents of mime.
6. What did the following men have in common?  
Auguste Bournonville  
Jean Georges Noverre  
Carol Blasis
7. What famous ballet master of the Italian school was ballet master at the Chicago Opera Company in 1910?
8. Name three Polish dances
9. What nationality used its male dancers as an enducement to join the armed forces of the country?
10. What is the nationality of the Jarabe, Oberek, Maxixe, Landler and the Halling.
11. Name two well known stars in Musical shows who began as small town dancing teachers.
12. Fokine choreographed over 60 ballets in his lifetime. Name at least 6.

From a DANCER'S SCRAPBOOK

We are here to live, and only what we have achieved through living can we carry away with us .....

Berenson.

MOTION PICTURE FUND

WHAT IS IT? WHY? WHEN?

Here are the answers to your questions.

The Motion Picture Fund is a project recently formed by the Stone-Camryn Alumni. Its purpose is to produce a 16mm sound color film of the Stone-Camryn classes in action and memorable ballets by Bentley Stone and Walter Camryn, as a visible living record of their teaching techniques, choreography and their great artistry.

Friends and students of the school have been generous with contributions to this fund, but we will need much, much more before we can attempt to approach producers for estimates or consultation. However, we cannot afford to wait for a prolonged period of time to realize this objective.

In order to build up the fund, the Ways and Means Committee of the Upstairs Club will arrange various methods of money-raising projects. Your participation and help should be a voluntary gesture. Even the purchase of the monthly bulletin will aid the cause.

Remember --- your concentrated efforts will speed up this program.

Yolanda Salla

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Action is at its strongest when it is spontaneous; but spontaniety is fertile and fruitful only when based on well-digested experience.

Jean Louis Barrault

Reading makes a full man - Meditation  
a profound man - discourse  
a clear man.

Franklin